

Cont. 19

A. SCARLATTI STABAT MATER

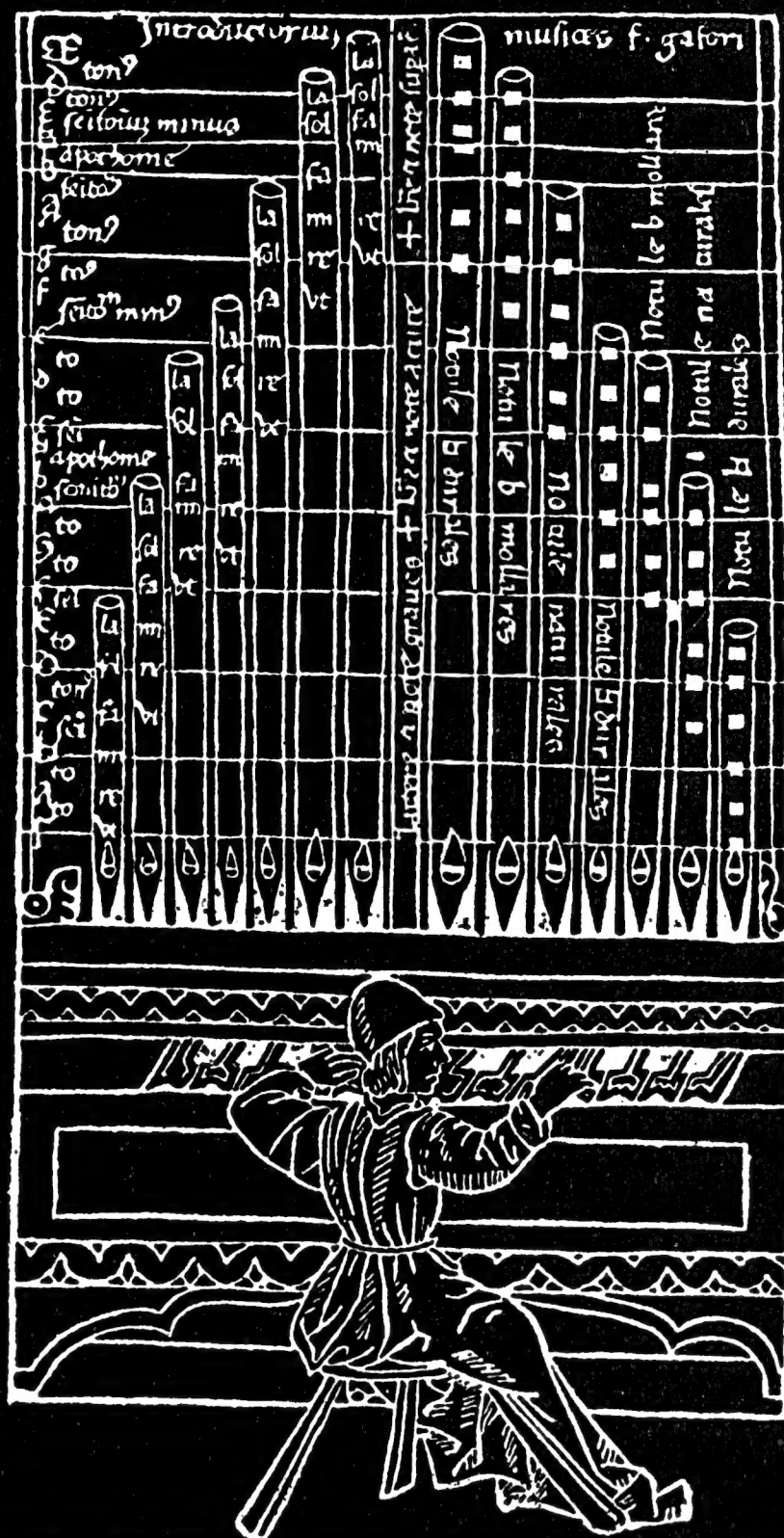
for
Two Part Chorus of Women's Voices

with
Soprano and Contralto Soli

and
Piano (Orchestra)

Realized and Edited by

F. BOGHEN



RICORDI

Printed in U.S.A.

A. SCARLATTI

STABAT MATER

for
Two Part Chorus of Women's Voices

with
Soprano and Contralto Soli
and
Piano (*Orchestra)

Realized and Edited by
F. BOGHEN

N. Y. 1894

Price \$1.50

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*Orchestral materials on rental

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STABAT MATER

1

for
Two Part Chorus of Women's Voices
with Soprano and Contralto Soli
and Piano (Orchestra)

Realized and Edited by
F. BOGHEN

ALESSANDRO SCARLATTI

STABAT **M**ATER, **D**OLOROSA (Chorus)

Adagio

SOPRANI
p *cresc.* *f*
Stabat Ma - ter do - lo - ro - sa

CONTRALTI
p *cresc.* *f*
Do.lo - ro - sa

p *cresc.* *f*

ju - xta cru - cem la - cri - mo - sa, la - crimo -

ju - xta cru - cem la - cri - mo - sa, la - cri - mo -

sa dum pen - de - bat Fi - li - us, dum pen -

sa dum pen - de - bat Fi - li - us, dum pen -

- de - bat Fi - li - us.

- de - bat Fi - li - us.

C UJUS A NIMAM

8

(Soprano Solo)

Moderato e dolce

The first system of the piano accompaniment consists of two staves. The right hand plays a melody in 3/8 time, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment. The system concludes with a crescendo leading into the next system.

SOPRANO SOLO

The second system features a soprano solo line and piano accompaniment. The soprano part begins with the lyrics "Cu-jus a-nimam ge-men-tem,". The piano accompaniment includes a fortissimo (*f*) section followed by a piano (*p*) section. The system concludes with the lyrics "con-tri-sta-tam et do-len-tem".

f

per - tran - si - vit gla

f

dius.

p cresc.

Cu - jus a - ni - mam - ge -

p *f* *p*

- men - tem, con - tri - sta - tam

(a) *cresc.*

et do - len -

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "et do - len -". The piano accompaniment (bottom two staves) features a series of chords and moving lines. A dynamic marking of *f* (forte) is present in the piano part.

tem per - tran -

This system contains the next two staves. The vocal line continues with the lyrics "tem per - tran -". The piano accompaniment includes a dynamic marking of *p* (piano) followed by a crescendo leading to a *f* (forte) dynamic.

si - vit gla - di - us,

This system contains the third and fourth staves. The vocal line continues with the lyrics "si - vit gla - di - us,". The piano accompaniment features a *poco rit.* (poco ritardando) marking.

per - tran - si - vit gla - di - us.

This system contains the final two staves. The vocal line concludes with the lyrics "per - tran - si - vit gla - di - us." The piano accompaniment includes a *p* (piano) marking, a *cresc.* (crescendo) marking, and a *rit:* (ritardando) marking leading to a final *f* (forte) dynamic.

O QUAM TRISTIS

(Contralto Solo)

Poco andante

mf dolce

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand provides a harmonic accompaniment with eighth notes and rests. The tempo is marked 'Poco andante' and the dynamics include 'mf' and 'dolce'.

p cresc. f p

This system continues the piano accompaniment. The right hand has a more active melody with eighth notes and some grace notes. The left hand continues with a steady accompaniment. Dynamics are marked 'p', 'cresc.', 'f', and 'p'.

CONTRALTO SOLO

O quam tri - stis et af -

f cresc. p

The vocal solo begins with the lyrics 'O quam tri - stis et af -'. The piano accompaniment starts with a forte 'f' and a crescendo, then softens to 'p'.

- fli - cta, af - fli - cta fu - it il - la be - ne -

The vocal solo continues with the lyrics '- fli - cta, af - fli - cta fu - it il - la be - ne -'. The piano accompaniment continues with a similar rhythmic pattern.

- di - cta, be - ne - di - cta Ma - ter U - ni -

- ge - ni -

cresc:

f

- ti!

p *f* *p* *f* *p*

cresc. *p* *f*

p

O quam tri - stis et af -

cresc.

- fli - cta fu - it il - la be - ne - di - cta

cresc. *f*

Ma - ter U - ni - ge - ni - ti, af - fli - cta

p

Ma - ter be - ne - di - cta, Ma - ter

cresc.

f
U - ni - ge

p
- ni - ti,
p *cresc.*

p
Ma - ter U - ni - ge - ni -
p *cresc.* *f*

- ti!
Largo *f*

QUAE MOEREBAT

(Duet)

Adagio

SOPRANO

pp

Quae moe - re - bat

CONTRALTO

pp

Quae moe -

pp

pp

et do - le - bat, pi - a Ma - ter, dum vi - de - bat na - ti poe -

, espress.

pp

- re - bat, pi - a Ma - ter, dum vi - de - bat na - ti

, espress.

pp

p

- nas in - cly-ti, na - ti poe - nas in -
 poe - nas in - cly-ti, na-ti poe - nas in -

cresc. - cly - ti. Quæ moe -
cresc. - cly - ti. *f* *pp*

pp - re - bat, et do-le - bat, pi - a - Ma - ter cum vi - de -
 Quæ moe - re - bat, pi - a - Ma - ter, *pp*

- bat na-ti poe - - - nas in - cly-ti,
 cum vi - de - bat na-ti poe - - - nas in - cly-ti, na-ti

na-ti poe - - - nas,
 poe - - - nas.
cresc. *cresc.* *cresc.*

poe - nas in - - cly-ti.
 poe - nas in - - cly - ti.
f *f*

13

Andante

SOPRANO SOLO

N. Y. 1894

de-ret in tan-to sup-pli-ci-o? quis est ho-mo

m.s.

qui non fle-ret, Ma-trem Chri-sti si vi-de-ret in

m.s.

tan-to sup-pli-ci-o, in tan-

p

m.s.

to sup-

cresc.

f

rit. *a tempo*

- pli - ci - o?

rit. *a tempo* *cresc.*

p

Qui est ho - mo qui non

f *p*

fle - ret, Ma - trem Christi si vi - de - ret in tan - to,

m.s.

marc. *f*

tan - to sup - pli - ci - o? qui est ho - mo

cresc. *f* *m.s.*

qui non fle-ret, Ma-trem Chri-sti si vi-de

-ret in tan

cresc. *p*

to sup-pli-ci-o?

cresc. *f* *rit:.....a tempo*

p *f*

QUIS NON POSSET

(Contralto Solo)

Andantino



Andantino



Quis non posset con-tri-sta-ri, Chri-sti

Ma-trem con-tem-pla-ri do-len-tem cum

Fi-li-o? do-len-

tem cum Fi-li-o?

First system of musical notation, piano introduction. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords and eighth-note patterns, with dynamic markings *p* (piano) and *f* (forte) alternating. The key signature has two flats.

Second system of musical notation with lyrics. The vocal line begins with the lyrics "Quis non pos - set con - tri - sta". The piano accompaniment continues with similar patterns, including a crescendo and decrescendo. Dynamic markings *p* and *f* are present.

Third system of musical notation with lyrics. The vocal line continues with the lyrics "ri, Chri - sti Ma - trem con - tem - pla ri do -". The piano accompaniment features a long, sustained chord in the bass line. Dynamic markings *p* and *f* are present.

Fourth system of musical notation with lyrics. The vocal line begins with the lyrics "len". The piano accompaniment features a long, sustained chord in the bass line. Dynamic markings *f* and *p* are present.



tem cum Fi - li - o? do - len -

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. The lyrics "tem cum Fi - li - o? do - len -" are written below the vocal staff.



tem cum

cresc. *f*

This system contains the next two staves of music. The vocal line continues with the lyrics "tem cum". The piano accompaniment features a crescendo marking (*cresc.*) and a forte marking (*f*).



Fi - li - o?

rit:..... *a tempo* *f*

This system contains the next two staves of music. The vocal line begins with the lyrics "Fi - li - o?". The piano accompaniment includes a ritardando marking (*rit:.....*), a return to tempo marking (*a tempo*), and a forte marking (*f*).



p cresc. *f*

This system contains the final two staves of music on the page. The piano accompaniment features a piano marking with a crescendo (*p cresc.*) and a forte marking (*f*).

PRO PECCATIS SUAE GENTIS²⁴

(Soprano Solo)

Moderato



Moderato



- - - tis, et fla - gel - lis — sub - di - tum,

f

et fla - gel - - - - - lis sub - di - tum.

m.s. *p* *pp*

Pro pec - ca - tis su - ae gen - tis,

f *f*

vi - dit Je - sum in tor - men

- tis, et fla - gel - lis sub - di - tum, et fla - gel

- lis sub

- di - tum.

V IDIT S UUM D ULCEM N ATUM

Moderato (Chorus)

f legato

SOPRANI

f

Vi - dit su - um dul - cem na - tum,

CONTRALTI

f

Vi - dit su - um dul - cem na - tum mo - ri -

mo - ri - en - do de - so - la - tum,

- en - do de - so - la - tum, dum e - mi - sit

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal staves.

dum e - mi - sit spi - ri - tum, e - mi -

spi - ri - tum, e - mi -

The second system continues the musical piece with two vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

- sit spi - ri - tum.

- sit spi - ri - tum.

The third system concludes the musical piece with two vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes a *cresc.* (crescendo) marking in the final measure.

p
Vi - dit su - um dul - cem

p
Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so -
na - tum mo - ri - en -

cresc.

f
- la - tum, dum e - mi -
- do de - so - la - tum, dum e -

f

_ sit spi - ri - tum, mo - ri - en-do de-so-la -

f

_ mi - sit spi - ri - tum, mo - ri -

_ tum, dum e-mi - sit spi - ri -

_ en-do de-so-la - tum, dum e - mi - sit spi - ri -

(la 2^a volta rit.)

_ tum.

_ tum.
marc.

(la 2^a volta rit.)

EJJA, MATER, FONS AMORIS

Moderato

(Soprano Solo)

The first system of the piano accompaniment consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains a melody with a *mf* dynamic marking. The left staff begins with a bass clef and contains a supporting bass line. The system concludes with a *p* (piano) dynamic marking.

The second system of the piano accompaniment continues the musical piece. It features more complex melodic lines in the right hand, including some triplets and slurs. The left hand provides a steady accompaniment. The system ends with a *f* (forte) dynamic marking and the instruction *deciso* (decisive).

SOPRANO SOLO

The soprano solo part is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "Ej - a, Ma - ter, fons a - mo - ris, me sen -". The melody is simple and lyrical, with a *p* (piano) dynamic marking at the beginning.

ti - re vim do - lo - ris

fac, ut te - cum lu - ge - am, fac, ut te -

cum

lu - ge - am.

p

cresc.

E - ja, Ma - ter, fons — a - mo - ris,

f *pp*

me sen - ti - re vim do - lo

ris fac, ut te

cum lu - ge - am.

cresc. *p*

E - ja, Ma - ter, fons a - mo - ris, me sen - ti - re

mf

vim do - lo - ris fac, ut te -

f *f sempre*

cum lu - ge - am, ut te -

f

cum lu - ge - am.

rit. *rit. e f*

SANCTA MARIA

(Contralto Solo)

Andante moderato

Piano accompaniment for the first system. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features flowing sixteenth-note patterns, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *p* (piano).

CONTRALTO SOLO

Vocal line and piano accompaniment for the second system. The vocal line begins with the lyrics "San - cta Ma - ter, i - stud a -". The piano accompaniment continues with similar patterns, featuring dynamics *p* and *f*.

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "gas, Cru - ci - fi - xi fi - ge pla -". The piano accompaniment concludes the piece with a final chord and a long note in the left hand.

- gas cor-di me - o va -

- - - li-de.

cresc.

f

San - cta Ma -

p

- ter, i - stud a-gas, Cru - ci - fi - xi fi - ge

pla - gas cor - di me - o va -

cresc. li - de,

p cresc. f

p cor - di me - o va - li -

p cresc. rit:.....

a tempo - de.

fa tempo p f

FAC UT ARDEAT COR MEUR

Andante

(Soprano Solo)

The piano accompaniment for the first system is written for two staves. The treble staff contains the main melodic lines, often with slurs and ties. The bass staff provides harmonic support with chords and single notes. Dynamics range from piano (*p*) to forte (*f*). A crescendo marking (*cresc.*) is present in the second measure of the second system.

SOPRANO SOLO

The second system features a soprano solo with the lyrics: "Fac ut ar-de-at cor me - um in a -". The piano accompaniment continues with two staves, maintaining the harmonic structure. Dynamics include piano (*p*) and forte (*f*).

cresc.

- man

p *f* *p* *cresc.*

f

- do Chri - stum De - um, ut si - bi com -

- pla

p

ce - am.

p dolce

p
Fac ut ar-de-at cor me - um,

cor me - um in a - man - do, in a - man -

- do Chri - stum De

- um, ut si bi com-pla -

- ce - am, si bi com-pla - ce -

rit:.....

- am.

f a tempo

deciso

TUI NATI VULNERATI

39

Adagio

(Chorus)

Piano introduction for the chorus. The music is in 4/4 time, marked *mf*. The right hand features a melody with a trill on the first measure, while the left hand provides a steady accompaniment of eighth notes.

SOPRANI

CONTRALTI

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano and Contralto) enter with a half note on a whole rest, followed by a half note on a whole rest, and then a half note on a whole rest. The piano accompaniment begins with a half note on a whole rest, followed by a half note on a whole rest, and then a half note on a whole rest. The piano accompaniment includes dynamic markings *p*, *cresc.*, *f*, and *p*.

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano and Contralto) enter with a half note on a whole rest, followed by a half note on a whole rest, and then a half note on a whole rest. The piano accompaniment begins with a half note on a whole rest, followed by a half note on a whole rest, and then a half note on a whole rest. The piano accompaniment includes dynamic markings *p*, *cresc.*, *f*, and *p*.

pa - ti, poe - nas me - cum di - vi -

pro me pa - ti, poe - nas me - cum di - vi -

- de. Tu - i na - ti vulne -

- de. Tu - i na - ti

- ra - ti, tam digna - ti pro me pa - ti,

vulne - ra - ti, tam digna - ti pro me pa - ti,

p
poe - - - nas - - - me-cum di-vide,
poe - - - nas - - - me-cum di-vide,
p

cresc.
poe - - - nas me-cum
cresc.
poe - - - nas me-cum di-
cresc.
f *p*

cresc.
di-vi-de, di - vide.
cresc.
- - - vi-de.
cresc. *p* *f*

JUXTA CRUCEM

(Contralto Solo)

Andante smorzato

The piano introduction is in 4/4 time, marked *Andante smorzato*. It begins with a mezzo-forte (*mf*) dynamic in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (*p*) dynamic.

CONTRALTO SOLO

The vocal line begins with a mezzo-forte (*mf*) dynamic, marked *Andante smorzato*. The lyrics are: "Ju - xta cru - cem te - cum sta - re, ju - xta cru - cem te - cum". The piano accompaniment is in 4/4 time, marked *p* (piano). It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The vocal line continues with the lyrics: "sta - re, et me ti - - bi so - ci - a - - re in plan -". The piano accompaniment continues in 4/4 time, marked *p* (piano). The piece concludes with a final chord in the right hand and a final eighth-note accompaniment in the left hand.

cresc.

- ctu de - si - de - ro.

Ju - xta cru - cem te - cum sta - re, et me ti - bi so - ci -

- a - re, et me ti - bi so - ci - a -

marc. espressivo

re in plan -

deciso

ctu de si dero,

frit:.....a tempo

de si de ro.

rit:.....a tempo

mf Fac me te cum pi e fle re, *p* fac me te cum pi e

fle - re, Cru - ci - fi - - xo con - do - le - - re, do - nec

e - - - - -

cresc.

- go vi - - - xe - ro.

Fac me te - - cum pi - e fle - re, fac me te - - cum pi - e

fle - re, Cru - ci - fi - xo con - do - le -

espressivo
 -re, do - nec e -

deciso
 -go vi - xe-ro,

frit:..... a tempo
 e - go vi - xe-ro.

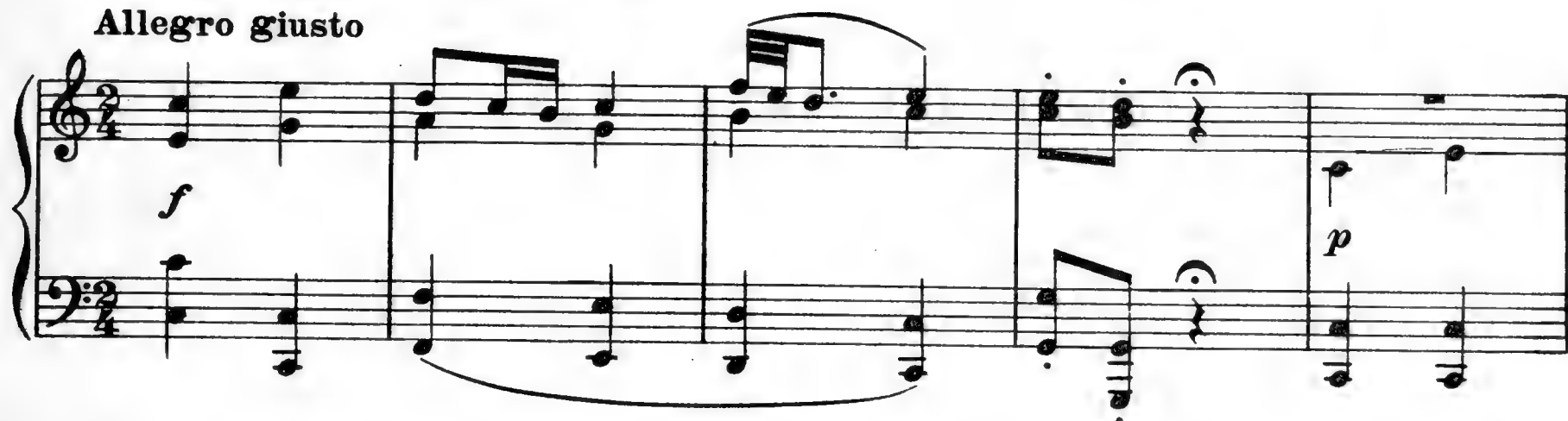
rit:..... a tempo

VIRGO VIRGINUM PRAECLARA

47

(Soprano Solo)

Allegro giusto



SOPRANO SOLO



cresc.

fac... me te - cum plan_

p *cresc.*

- ge - re, te - cum

f

plan - ge - re.

f

p

Vir - go vir - gi - num prae - cla - ra, mi - hi jam non sis_

f

p

a_ma - ra, fac me te_cum

cresc.

f

plan_

7

-ge_re, te_cum plan - ge_re.

p cresc.

p cresc.

f

p

f

p

f

p

AC UT ORTEM

Recitative

(Contralto Solo)

Adagio e piano



CONTRALTO SOLO



Fac ut portem Chri-sti mortem, pas-si-o-nis fac con-sortem, et pla-



-gas re-co-le-re. Fac me pla-gis vul-ne-ra-ri, fac me cruce in-ne-bri-



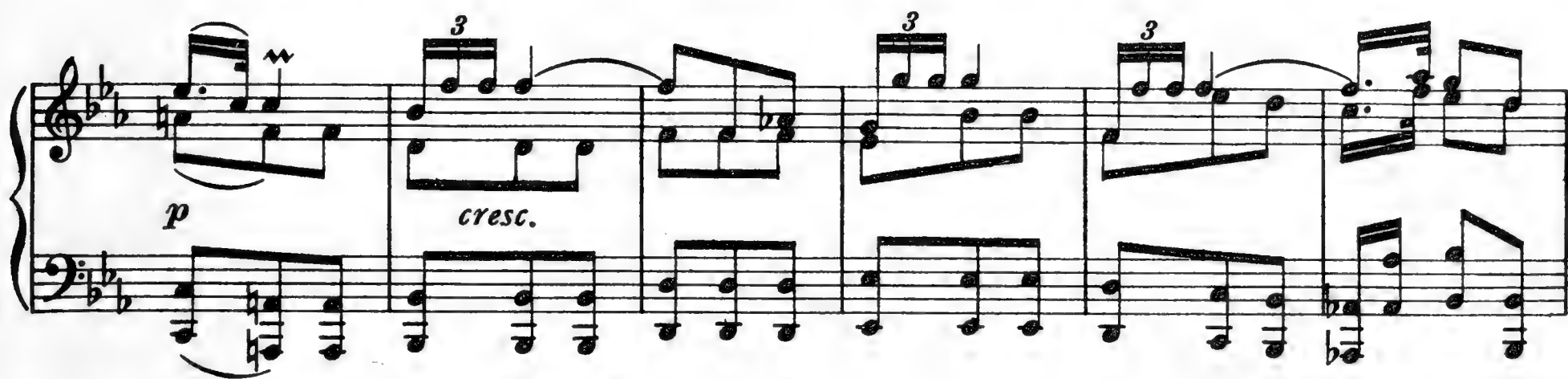
-a-ri, et cru-o-re fi-li-i.

INFLAMMATUS

51

(Soprano Solo)

Andantino



SOPRANO SOLO



First system of the musical score. The vocal line (treble clef) has lyrics: *-sus in die ju - di - ci - i. Sim de - fen -*. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, both in B-flat major.

Second system of the musical score. The vocal line continues with lyrics: *-sus in*. The piano accompaniment includes a *cresc.* marking and a triplet of eighth notes in the right hand. Dynamics *f* and *p* are indicated.

Third system of the musical score. The vocal line has lyrics: *di - e ju - di - ci - i.*. The piano accompaniment includes a *cresc.* marking and a triplet of eighth notes in the right hand. Dynamics *f* and *p* are indicated.

Fourth system of the musical score. The vocal line has lyrics: *In - flam - ma - tus*. The piano accompaniment includes a triplet of eighth notes in the right hand and a long sustained note in the left hand.

et — ac — cen — sus per te, Vir — go, sim de — fen —

- - - - - sus in die ju — di — ci — i,

in die ju — di — ci — i, in di — e ju —

- di — ci — i.

FAC ME CRUCE

Recitative

(Contralto Solo)

CONTRALTO SOLO

Largo

Fac me Cruce custo -

- di - ri, mor - te Chri - sti prae - mu - ni - ri con - fo - ve - ri gra -

- ti - a.

QUANDO CORPUS MORIETUR ⁵⁵

and AMEN

Adagio e piano

(Chorus)

p *f*

SOPRANI

CONTRALTI

p

Quan-do cor-pus

p

Quan-do cor-pus

p

p

mo - ri - e - - - - - tur, fac ut a - ni -

mo - ri - e - - - - - tur,

mae do - ne_tur. Pa_ra - di - si glo - -

fac ut a - ni - mae do - ne_tur Pa_ra - di - si

- ri - a, Pa_ra - di - - si glo - -

glo - - - ri - a, Pa - ra - di - si

cresc. - ri - a. *f*

cresc. glo - - - ri - a. *f*

cresc. *f*

Allegro

A.

Allegro

f

men.

f

A.

men.

A.



The first system of musical notation consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts feature a melodic line with a crescendo hairpin. The piano accompaniment includes chords and a bass line with eighth-note patterns.



The second system of musical notation continues the piece. It includes vocal staves with lyrics and piano accompaniment. The lyrics are:
_ men. A.
_ men.
The piano accompaniment features a mix of chords and moving lines in both hands.



The third system of musical notation continues the piece. It includes vocal staves with lyrics and piano accompaniment. The lyrics are:
_ men.
A. _ men.
The piano accompaniment continues with harmonic support for the vocal lines.



The first system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of two flats (B-flat and E-flat) and contain whole rests. The third staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a complex melodic line in the treble and a supporting bass line. The music is divided into six measures.



The second system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of two flats and contain whole rests. The third staff is a grand staff with a key signature of two flats. It contains a complex melodic line in the treble and a supporting bass line. The music is divided into six measures. In the fifth measure, there is a dynamic marking 'A' below the bass line.



The third system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of two flats. The first staff contains whole rests, while the second staff contains a melodic line. The third staff is a grand staff with a key signature of two flats. It contains a complex melodic line in the treble and a supporting bass line. The music is divided into six measures. In the fifth measure, there is a dynamic marking 'men.' below the bass line, and in the sixth measure, there is a dynamic marking 'A' below the bass line.

musical score for voice and piano, page 60. The score is in 3/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The lyrics include "- men." and "A -".

The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics: "- men." and "A -".

cresc.
A. - - - - -
-men. A. - - - - -
cresc.
- - - - -
f

p *cresc.*
-men. A. - - - - -
p *cresc.*
-men. A. - - - - -
p *cresc.*
- - - - -
f *rit.*
-mem. A. - - - - -men.
-mem. A. - - - - -men.
f *rit.*
- - - - -

